paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

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SUPRISING FINDS IN MEXICO

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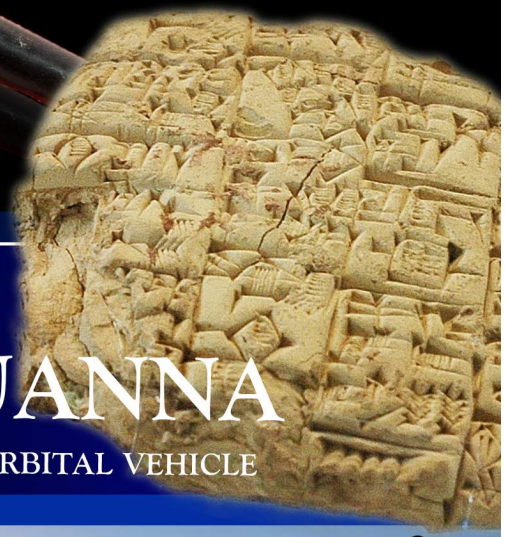

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Letter from the Editor

Dear Readers,

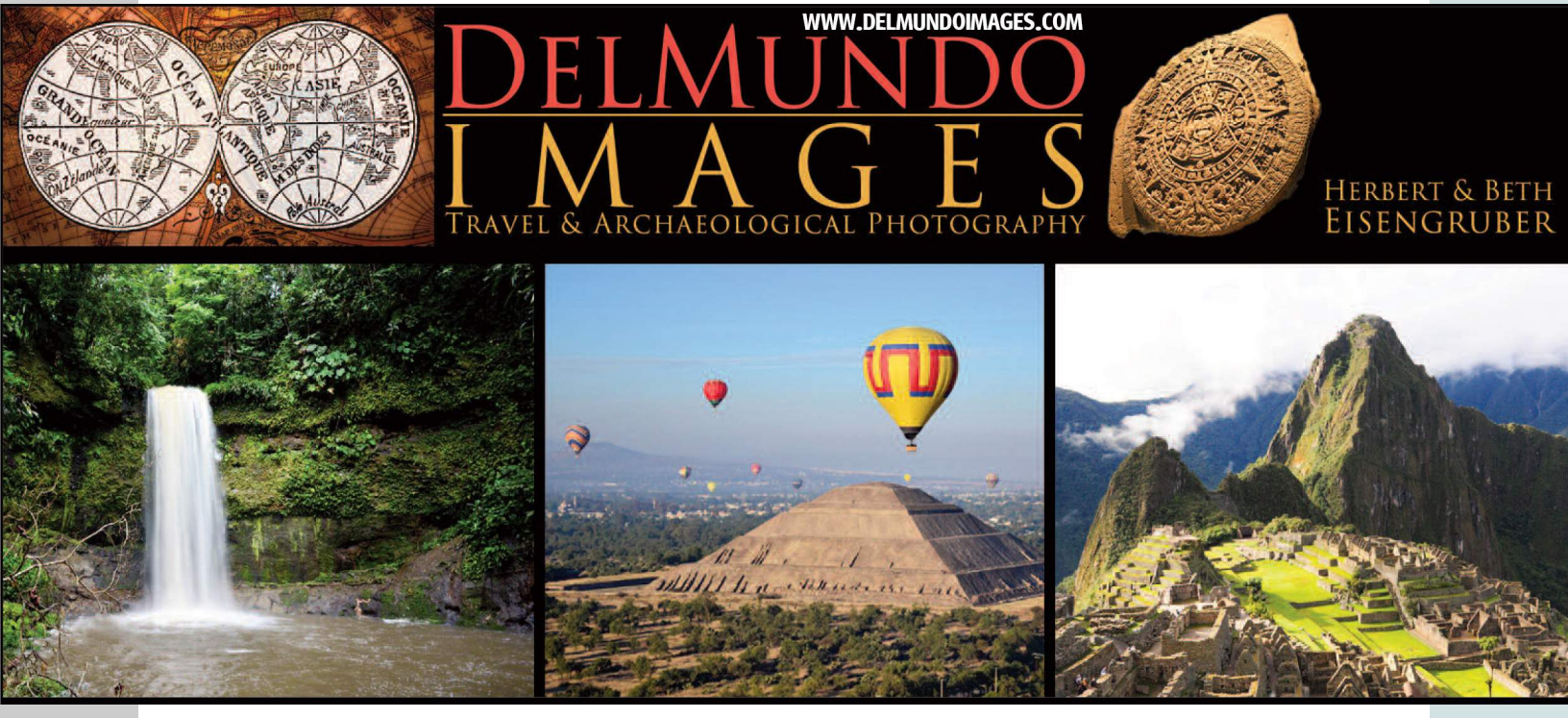
Welcome to Issue 14 of PaleoSeti Magazine! I'm happy to announce two anniversaries. First, we celebrate **20 years of PaleoSeti.com**, which makes our website one of the longest running websites on the internet dealing with the Ancient Astronaut theory. Second we are happy to announce the **5th anniversary of PaleoSeti Magazine**. I would like to personally thank every reader of our website and magazine! With our efforts we hope to make a small contribution to illuminate the mysterious and exciting history of humankind.

As many of you know, most PaleoSeti and Lost Civilization researchers like myself, have to resort to private funding methods to conduct our research. There are no public funds or Univerisity research grants available like in other "conventional" research fields. We are solely depending on the sales of our work through books, articles and/or electronic publishing methods. My own research is 99.9% funded by myself through a full time, day job, and the publication is a spare time effort. With this in mind it, is refreshing to know that there are efforts underway to bring cutting-edge scientific research to an University level. The "**Erich von Daniken foundation**" is one of these efforts. We will tell you about their latest efforts and how you can get involved on **Page 26** in this issue.

Many researchers are involved in the Ancient Astronaut field all over the world and many publications are put forth in different languages. Without translations, certain important works stay sometimes contained within one cultural area. Among bilingual researchers, efforts are underway to bring exciting research to a worldwide audience. A very interesting author in the German speaking "world" is Dr. Hermann Burgard - a scholar specializing in the ancient Sumerian texts and their true meanings. I had the pleasure to work with him, and the translation of a book scheduled to be published in 2019 in the English language. Some findings of his amazing research are published in this issue of PaleoSeti Magazine from pages 11-19.

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, Paleoseti Magazine



Local groups in Mexico are trying to revive old traditions.
Photo Copyright Herbert Eisengruber

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EISENGRUBER PUBLISHING

The Tools of the Masters

Suprising finds in Mexico

Article by Herbert Eisengruber

Five years ago - in Issue 3 of PaleoSeti Magazine - I took a closer look at one of the best known PaleoSeti mysteries: The Sarcophagus Lid of Palenque with its stunning and controversial depiction of a technical "capsule" or "rocket" operated by "Pakal", the ancient ruler of Palenque. There, on page 13, I presented a different representation of the "machine" Pakal is operating, but this time the machine seems to have been "switched off", and two mechanics are maintaining it on either side. In order to make a compelling argument for technical artifacts depicted on ancient carvings, images like these are extremely important. It would be foolish to think that certain artifacts – that we PaleoSeti researchers think are of a technical nature – are only shown once and never to be shown again. I am convinced that these artifacts became extremely important to the ancients' cultures, so much so, that they influenced iconography, symbolism, religion and many other aspects of daily life. It doesn't matter if the artists saw the artifacts themselves with their own eyes or they just "copied" from earlier depictions or stories that have been told to them. The result is always the same.

It is also clear, that if we assume that depictions the likes of the Palenque Sarcophagus lid and the stele in photos [1&2] show technological artifacts – we need

Photo 1: The stylized version of the Stele shown in Photo 2.

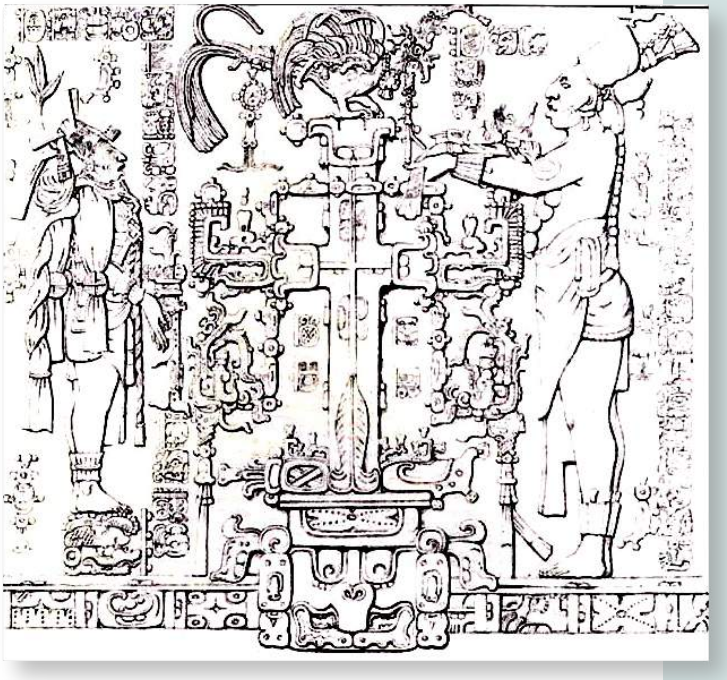


Photo 2: The original Stele as it is displayed in the Anthropology Museum in Mexico City. To me, this Stele is every bit as exciting as the one shown on the Palenque Sarcophagus lid. Photo Copyright: Herbert Eisengruber

a certain technological background ourselves to understand what is shown. E.g. a culture that doesn't know what a rocket or jet engine is, would not understand the "flames" coming out of the engine on the bottom of the image on the lid. The missing "flames" on the Stele in photos [1&2] clearly show that the machine was not operating and the "flames" cannot be the "beard" of some Mayan god as suggested by official archeology. Long story short: I'm convinced that the object shown on the Palenque Lid, and the object on the Stele in photos [1&2] are one and the same, a high-tech vehicle of some sort, which had to be maintained to be kept operational. In photos [1&2] we see the two people mending a technological apparatus.

Since we live in are a high-tech culture and understand technology well, we can start to understand what is shown on the ancient images, to the extent of our own technical standards. If something is beyond those standards, we have no or very limited ways of understanding what technology could be depicted.

We also know that technology has to be maintained and mended. For these tasks we need tools. As technology changes and evolves, so do the tools. Some tools are so universal that they have not changed

Photo 3: Ancient Egyptian medical tools are actually very similar to their modern counterparts. Source: Wikipedia, Author: Ashashyou

ever since their invention thousands of years ago. Some medical tools from ancient Egypt, for example, have not really changed, and we can tell just by looking at them what they were used for (Photo 3). Simply because we are using the same technology today. By looking at tools we can draw conclusions about the technology used, and the rule of thumb seems to be: The more complex the tools, the more complex the technology they fix. This is also true for specialized tools. If you look in a car mechanic's toolbox today, you can find many tools an amateur or layman has never heard of, let alone seen before. Do you know what a Bearing Puller is? A Spring Compressor? Don't feel bad. You are not alone. Now imagine these tools would been depicted on an ancient stele or wall drawing/carving by somebody who didn't understand their function fully, somebody who had just seen them or was told about them. How many people would recognize them?

During my lifetime, I have been fortunate enough to visit many museums and ancient sites all over the world. I studied a great deal of ancient statues, steles, drawings and carvings, often wondering about what the ancient artists wanted to show us. In many cases, it is very clear what the artist intended to show. The artists were not stupid, and they knew their craft very, very well. When they wanted to show, e.g. a turtle, they carved it in great detail for everyone to see.

Within the last two decades our technology evolved exponentially. Modern fabrication techniques and materials enable our society to produce innovative new tools that we couldn't even think about 50 years ago (Make no mistake, I'm not talking about digital innovations in this context). So let's put this "innovative mindset" that our modern society is supposed to have to work.

Here in PaleoSeti Magazine I am proposing that our ancestors have been influenced by a highly technological society most likely extraterrestrial. For that I need proof. Our ancestors worldwide provided this proof worldwide and in many forms for us. All we need to do is open our eyes and look.

The tools of the Masters

Strolling through the museums of the world, you will find many items that make no sense. Literally. Reading the descriptions of the items – the interpretations of modern day archaeologists and historians – read almost every time: "This is a ceremonial item" used for some type of "cult". The amount of "cults" in the ancient world all around the globe must have been just mind blowing, and the ancient people must have spent a good portion of their time manufacturing items for "ceremonial" use and thinking about new ways to handle ceremonies and "cults".

Going through museums, I sometimes stop and think to myself "... and what the hell is that?". On a recent trip to Mexico City's National Anthropology Museum I had a moment just like that. Presented in front of a bright orange piece of cardboard hangs what must be one of the strangest carved items I have ever seen. Described as a "ceremonial cutting tool", the object is made out of obsidian with incredible craftsmanship.

Photo 4: This curious object is displayed in the Museum of Anthropology in Mexico City. Can modern interpretation solve its mystery? Photo Copyright: Herbert Eisengruber

Photos 5&6: A closer look at the mysterious object. Are we looking at a copy of a Multi-tool which shape was copied from a highly technical original. Photos Copyright: Herbert Eisengruber

Please pay attention to the "hooks" and different "screw heads" and compare them with the modern versions in Photos 7&8.

Further research on items like these describe them as for a – I'm not making this up! – "Sharpening Ceremony and Ritual" and their shapes have been inspired by lighting coming from the sky. [1].

Standing in front of the item in the museum for ten minutes or so and trying to make sense of it, my wife joins me. She looks at the object and says "Wow, look, a Multi-tool". Sometimes you only need a second pair of fresh eyes and female intuition. Genius!

So what is a Multi-tool? In recent years a new type of tool appeared on the market which is different from the typical Multi-tool that is known to the world as the "Swiss Army Knife". These specialty tools are usually fabricated from a single piece of metal. To the untrained eye they don't look like a tool at all, but a closer look reveals that they contain many different tools for different uses. The amazing part is that these types of Multi-tools have no moving parts and are, therefore, incredibly durable. It also means that these tools are relatively easy, effective and inexpensive to manufacture. If you want a simple, durable tool in your toolbox that can serve many purposes, this type of Multi-tool is a great contender. Modern tools of this type come in many shapes and sizes and get more popular as time goes on. Pretty soon we will find them in any serious toolbox as they keep the number of tools to a minimum.

If we look at the ancient Mayan carving with those modern eyes, it suddenly makes sense. Make no mistake, I'm not implying that the tool made from obsidian is actually a tool which was used on ancient machinery, but a COPY of an original made by an ancient Mayan artist. The obsidian tool in its current form would be way too brittle to be useful. Maybe this artist has seen this tool with his/her own eyes, maybe the design was handed down for hundreds or thousands of years. We can be sure. If we have a closer look at the object, we can see its amazing complexity which would put modern Multi-tools to shame. With this in mind, I keep picturing the original tool made from hardened steel or similar materials. If we look at photos 5 and 6, we can see different blades,

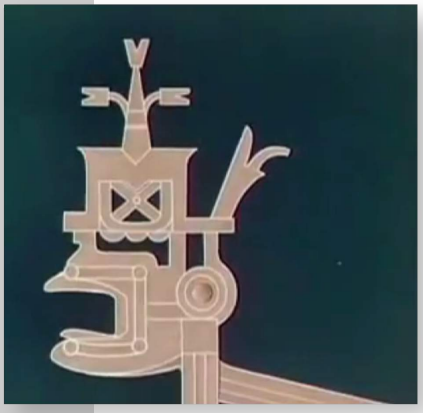
Photos 7&8: Modern Multitools. They come in many shapes and forms. Many have up to 60 different tools built in and are, therefore, some of the most universal tools available. Photos: MRF corp.

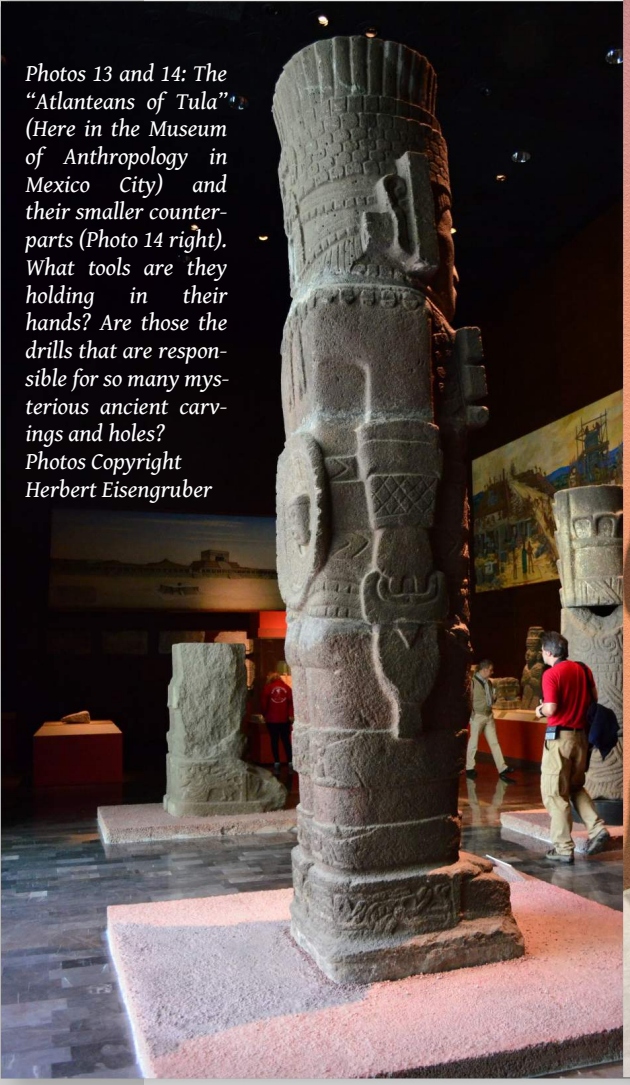
hooks, recesses and notches, typical for modern Multi-tools (Compare to photos 7&8). Some of the notches are square, and they appear in different sizes in order to fit different – what we would call today - screws heads. The big cut-out in the middle looks like a specialty cut-out for a complex item that I can only speculate what it was.

Are we looking at a copy of a tool that was used on machines like that pictured on the Palenque Sarcophagus lid, and the machine pictured in above photos 1&2? Or do my wife and I suffer from an over active imagination? Are we allowed to think that way? We do, and we are not the only or first ones. Already in 1972 in the movie "Chariots of the Gods" [2], based on the international bestseller from Erich von Daniken, the author suggests that a Mayan drawing might represent not just an ornament, but depictions of actual multi functional pliers as we know them today. (Photos 9 – 12)

If you know some of the Paleo Seti literature, you might have come across the "Atlanteans of Tula", if not, check out photo 13 and 14. You can clearly see the statues holding something in their hands which could easily be interpreted as a weapon or a tool of some sort. The statues are very modern looking with their suits, "uniforms" and the tools. It has long been argued by critics that this is one of the typical "looks-like" mysteries, and the "weapons" of the Tula "Atlanteans" are just one of those typical "one-offs". I think that if certain objects, drawings and statues really show high-technology that impressed the ancient people, there must be more depictions of the same object somewhere. Once we find similar objects elsewhere, it becomes especially interesting because it shows that the object(s) made a deep impression on the ancient people, and they were integrated into their cultural/religious belief. The proof that the "Atlanteans of

Photos 9-12: These are screen shots from the Movie "Chariots of the Gods" from 1972 [2]. The author interprets an ancient Maya "ornamental drawing" as a possible multi-functional pliers.



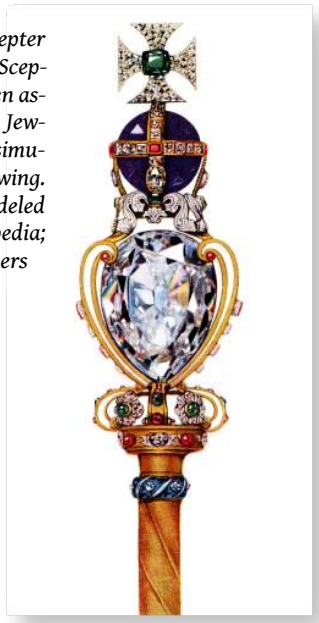


Photos 13 and 14: The "Atlanteans of Tula" (Here in the Museum of Anthropology in Mexico City) and their smaller counterparts (Photo 14 right). What tools are they holding in their hands? Are those the drills that are responsible for so many mysterious ancient carvings and holes? Photos Copyright Herbert Eisengruber

Tula" were not an isolated "one-off" is also in the Anthropology Museum of Mexico City. There, in a corner we find those two guys (Photos 13 and 14). They are smaller compared to their counterparts from Tula, but show the exact same traits: The strange shaped box hanging in front of their chests and in their hands are the strangely familiar shaped tools. Could that be a drill of some sort? That would explain the many unexplained drill holes in ancient rocks and buildings all over the world. Another tool of the masters?

But what about "tools of the Masters" that we don't really have modern counterparts for (yet)? How would we recognize them in ancient depictions? Would we recognize them at all? It certainly is difficult, but I think there is a way. We have to look at the worldwide distribution of certain items in many cultures. One of those items is something we have all seen many times: The Scepter. A symbol of power and royalty ever since ancient cultures existed, leaves one wondering, what was so special about this item that it became this important all throughout history even to monarchies of today. For that we have to look a bit closer at the item. The main overarching common denominator is the top of most scepters, which is almost every time depicted as a roundish "orb". This can be seen in depictions of scepters in ancient Egypt or, even earlier, in ancient Sumeria. In ancient Greece and Rome, Scepters also were often associated with lightening coming out of the tops. This tradition came through even into Mediaeval and modern times, when big diamonds and other jewels encrust the top of the scepters. These jewels give the amazing optical illusion of glowing by reflecting the surrounding light. But one of the most amazing Scepters I have ever seen is not in the British Tower and owned by the Queen of England, it is also located - unnoticed by many - in the Anthropology Museum of Mexico City. There, in a showcase, hangs a scepter about half a meter in length. At first sight and from afar, it is all black. If one gets closer, it is obvious that the object is made of one piece of stone and is extremely nicely polished. Behind the object is an illustration that shows a warrior or ruler holding it

Photo 15: Scepters (and wrist watches) go back to most ancient (here ancient Sumeria) cultures and to this day. What did the ancient people copy? Source: Wikipedia, Photo: Osama Shukir Muhammed Amin



Photos 16-18: The scepter throughout history. Scepters always have been associated with power. Jewels in the scepters simulate light and glowing. What were they modeled after? Source: Wikipedia; Unkown photographers

for "ceremonial purposes". I was immediately struck by the similarity of this scepter compared to Sumerian and Assyrian counterparts. What also strikes the eye is the incredible workmanship. The scepter is polished to perfection and amazingly smooth. There was no information displayed of what type of stone the scepter is made from, but moving around it, it displays its most incredible feature: The top of the scepter is polished into the shape of an orb. There, and only there, does it display reflective properties which makes the orb appear to glow! This effect is known with some rare gemstones as a "cat's eye" effect when the gemstone is polished into a Cabochon*. The ancient artist(s) used exactly this effect to simulate the top of the scepter to be glowing! Absolutely amazing. What did the ancients try to simulate? What tool of the masters was copied here? We don't know – yet. Maybe one day we will have a similar tool at our disposal, and then we will be closer to an explanation. Until then, we have to keep an open mind and – much more important – our eyes open.

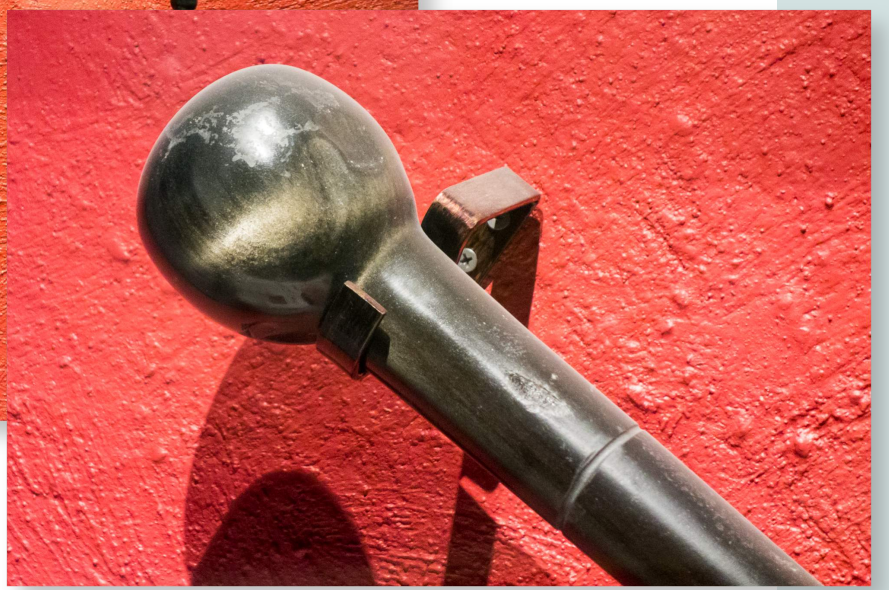


Photo 19 and 20: The "magic scepter" from Mexico. This amazing piece is polished in a way so the light reflects and creates the illusion of glowing. Photos Copyright: Herbert Eisengruber

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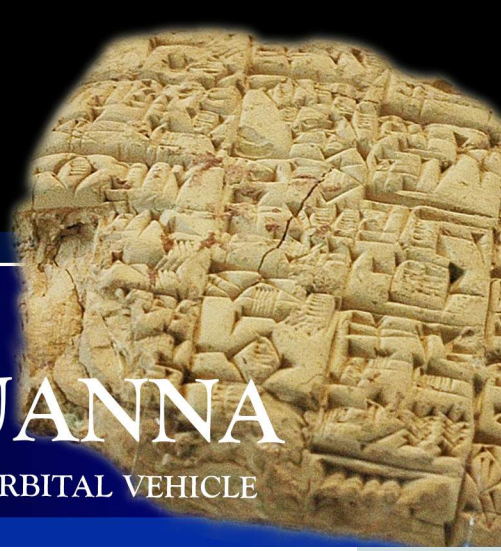
[1] https://www.metmuseum.org/blogs/now-at-the-met/2018/golden-kingdoms-beautiful-blades

[2] "Chariots of the Gods", Sun Classic Pictures 1972 ~ Minute 83

* A gem without facets that is highly polished and has smooth, rounded edges. Also informally known in the gem industry as a *Cab*. [Source: Minerals.net]



The „Temple Hymns“ of Enheduanna

Memory of an occupation force descending from an orbital vehicle

Article by Dr. Hermann Burgard

This is the first publication in English of a summary of a new and complete translation of all 520 lines – The contents of the Sumerian/Akkadian State-cult revealed – Memory of an occupation force descending from an orbital vehicle.

Caveat

At the end of these more than four thousand year old "Hymns", the author's name is mentioned with cuneiform signs to be transcribed in abc-text as *En-he$_2$-du$_7$-an-na.* Scholars agree that the "*h*" has been pronounced in Sumerian like the "*ch*" in English "Christmas" or in German "Bach". Following conventions, the High Priestess is known in English as Enheduanna but in German and also other languages as Encheduanna. As to pronounce her name, the second is closer to the Sumerian pronunciation, we will use it throughout the following text.

Besides: Encheduanna is not her proper name but the sacral title she accepted when ordained as High Priestess. This title means "She who is consecrated to the Lord of perfect gifts from Heaven".

Who wrote the reports?

From the time the texts have been written, about 4.300 years ago, we know authors' names mentioned in Sumerian only by the form of inscriptions of kings, mostly engraved on stone tablets. This is why a king Encheduanna was assumed to be the author. Gradually originally. However, it became clear that these texts were dealing with the first-born daughter of Sargon the Great, himself founder of the kingdom of Akkad. The author was double High Priestess of the royal temples in Ur and Uruk for more than 50 years and as daughter of the ruler Priest-Princess of the kingdom.

The double High Priestess was a wearer of the conical headdress of the top rank of the Star Sages and - at the same time - she was a priest-princess of the highest stage of initiation. She was therefore the best informed person of the realm, when it came to the history of the temple service - the Sumerian-Akkadian state cult. She is the first author of world history known by name.

What do we know about the source?

The city Nippur was located centrally in present-day Iraq, about 180 km south-east of Baghdad. The archaeologically verifiable history dates back far into the 5th millennium BC. In the second half of the 19th Century the cuneiform library of Assyrian king Assurbanipal, written on clay tablets, was discovered there and brought to the University of Pennsylvania's Museum in Philadelphia, USA. One of the tablets has the registration number CBS 19767. The cuneiform signs were copied by a French scientist, the Orientalist Hugo Radau, who did not work with them, but handed his copy temporarily to the German Sumerologist Heinrich Zimmern. According to him, he made a more or less exact copy - and let it sit for a long time. Towards the end of the 1920s the "peculiar content" - as he writes – made him look at the text more closely and work on it for the first time. Due to the sometimes poor legibility of the clay tablet - and also the

partly inadequate copy - this was only partially possible. In the end, around thirty printed pages in German came together when he published a scientific article in 1930, which had a title translated in English "A cycle of old Sumerian songs on the main temples of Babylon" [1].

After Heinrich Zimmern, individual authors tried to translate single hymns of the collection as continously new finds surfaced. These attempts brought new insights regarding the content and nonetheless the translators either gave up their efforts at key points or resorted to spinning a yarn that sounded good but was not coherent by itself. At the same time, more and more clay tablets mentioning a High Priestess Encheduanna in a different context were found. A comprehensive attempt for the translation of the texts was then published in 1969 by Sjöberg and Bergmann [2]: A transcription of the cuneiform signs for all hymns in Latin letters with extensive listing of textual variants as well as a smooth translation into English by resorting to religious / ritualistic interpretations. An extensive comment section was trying to support this interpretation. However, a lot of passages of incoherent meaning still remained and also in about 500 lines of text, more than 200 empty white gaps of failure to translate. Even worse: verbs and half sentences were invented and added or - on the contrary - simply suppressed when the ancient text could not be translated or did not fit into the suspected sacral context. After all, the final lines were correctly perceived and recognized the Princess and High Priestess Encheduanna as author.

Another comprehensive translation into English by Krecher and Jagersma can be found for some years now on the internet [3]. In comparison to Sjöberg and Bergmann, minimal changes are made by these authors when transcribing the cuneiform script into Latin letters. The translation strives pathologically for a sacral/ritual meaning, virtually without gaps, and it reads nicely and is slippery like an eel, despite of over two hundred completely concealed defects – and that very much to the disadvantage of the Sumerian original, as passages are often twisted and distorted as they are invented and added with a lot of imagination, or they are omitted as "inappropriate".

In the US, another larger study of Betty De Shong Meador appeared meanwhile in English [4]. The many years of work had been sponsored by six foundations and was allegedly supported by many persons assisting with knowledge of Sumerian. Although the author emphasizes not to have tried a new translation, she freely invents, however, flowery stories that deviate in many places from the original. The work, sounding pleasantly in English, is characterized by being a largely consciously poetic text detached from the Sumerian original with no mention of problems with the reading of Sumerian signs or impediments when translating into a modern language. The book is easy to read and provides many additional and interesting details on the temples and the alleged "gods" and their historical development. For this purpose it is abundantly equipped with literary quotations and the associated references. Unfortunately, it remains generally aligned to the sacral-ritualistic approximation of the original standard translation of Sjöberg and Bergmann [2] and therefore misses completely the meaning of the ancient reports. For the author as a trained psychoanalyst invents - especially from a view of feminist, sociological and underworld standpoints – also contexts that by no means withstand scrutiny. A little less sentimentality would have been advantageous as well .

Concealed sensational announcements?

A new translation of those ca. 500 lines left by the initiated princess has been achieved by the German Sumerologist Dr. Hermann Burgard and published in two books [5], [6].

He recognized that Encheduanna has used some kind of code over wide passages in order to conceal the true content of the texts. What - as **written** Sumerian text - with a lot of imagination and gaps can be superficially read as sacred "temple hymns", releases - in view of equally sounding Sumerian words called homophones - as a **spoken/heard text** for a very distant past factual reports about places, buildings and

Ancient Sumerian bas-relief portrait depicting Enheduanna. Source: Wikipedia; Photo by Zunkir.

their users, which grant an amazing technological and religious-historical insight.

With these reports, the High Priestess explained the origins of the temple system. Her "devoted service," as she labels it herself, is thus not - as alleged - accepted as faith but justified with traditional **facts.**

The original users of the temples-- who are several times explicitly presented by the author - are conventionally called *Dingir* by researchers. This **convention**, however, does not render the phonetic value of the Sumerian expression properly. In the middle of the modern word, a palate sound should be marked, which is not possible with normal Latin letters. Problems occurring when interpreting the term *Dingir* are put aside by Sumerologists with another **convention**. The majority has simply agreed on a translation as "God/Goddess/Gods".

However, this **convention** is not sustainable as evidenced by records of the Babylonians living in the Tigris-Euphrates area about five centuries after the priest princess. Already in 1925, on the basis of those Babylonian records, Professor Deimel [7] has put together the accompanying sign names for the controversial cuneiform *signs*. And there one will find *DI.IN.GIR* among other labels - because of a **convention** to write *word* signs with Latin capitals in the transcriptions.

This means in English: "*The decision-makers / masters who move in / with through cutters (like swords or daggers) / flashing ones / scorpions*". However, not only in the parlance of Encheduanna the mentioned "scorpions" denote flying machines that move "flashing" through the air and "cut through" it. Therefore, we can call abbreviated the aforementioned beings as "*Decision-makers / Masters with flying devices*".

The translation presented by Dr. Hermann Burgard is achieved with the meanings of the words. While in about 500 lines which have to be processed, the previous translation attempts have in more than 200 instances words or parts of sentences missing, this translation is complete. All lines are matching their context. The overall result is coherent. Sumerology has learned a lot in the last fifty years.

Perhaps a few of the factual statements found do not or not exactly come from Encheduanna because changes may have occurred during centuries of copying the texts 2300-1800 BC, or they may have been introduced deliberately. Besides, despite taking utmost care, given the historic development and the characteristics of the Sumerian language, it may be possible that here and there another translation might render the intentions of the High Priestess more properly, but Dr. Burgard cannot exclude errors in transcription and individual interpretations of other researchers.

- There can be no doubt about the **essence** of the statements. Therefore, Dr. Burgard believes that **some key messages can be formulated as a historical source for a time long before Encheduanna**. We stay as close as possible to the diction of the

rapporteur and emphasize this at least partially by quotation marks *or italics* when literally quoting. In the two books in German language [5] and [6] the correspondence of our summary with the original translation reproduced can be reexamined by everybody. The extensive explanations for Sumerologists **which justify the new translation line by line** can be found there as well.

What essential statements can be reported about facts in pre-history?

- In prehistoric times intelligent humanoid beings landed before a "*destructive flood*" in the Middle East. At the time of writing of the "Temple Hymns" (which are rather Temple Reports), shortly before 2300 BC and during the following centuries they were denominated by the Sumerians as *DI.IN.GIR / dingir* = "*Decision-makers, who move with / in flying devices*" or *DI.BUR / di .bur* = "*Decision-makers with the judgment scales*".

- A "*device*" in space belonged to them which was not supposed to land on earth. Nothing about its origin is stated. With a smaller "*device*" they processed descending and ascending traffic to this space station. The "*device*" in space was called "*Heaven*" by the Sumerians – a translation which was not invented by us. They called the connection "ship", particularly the "*Light*" or "*the one going next to the device*". It had many other names according to Encheduanna. These included: *bowl of the immortals, bird of the worlds, fire bird, sky-caldron*, *IM.DU.GUD*, *Dingir-arrow*, BAD_3 (= *inhabited artificial one who hovers away), large shiner, large radiating one, noisy radiating one, above-with-gas-noisy-one etc.*

- Encheduanna reports that this "*Light*" "*rivals*" during the ascent "*at noontime with its glow with the sun*". The docking at the "*Heaven*" was performed in a docking bay, which is "*closed like a trap*" as soon as the "*spinning*" of the connecting vessel stopped.

- Between Earth and "*device = Heaven*" a "*path*" = standard route through "*the eternal night*" was traveled with it. Before departure, or immediately upon arrival "*cleanings*" were made like at NASA in order not to convey any "*impurities*" back and forth. The "*decision-makers from the flying devices*" created for themselves "*pure water*" and "*pure food*".

- The landing crew established a network of bases on earth, whose buildings were later commonly called "temple". "In the early days" *they received active help from the "heaven".*

- Their buildings are described partly as ascending stepwise and partly as with a round cross-section. Some had a platform on top; others had smaller buildings on the platform, while still others concluded as a round step pyramid (!) with a metal dome.

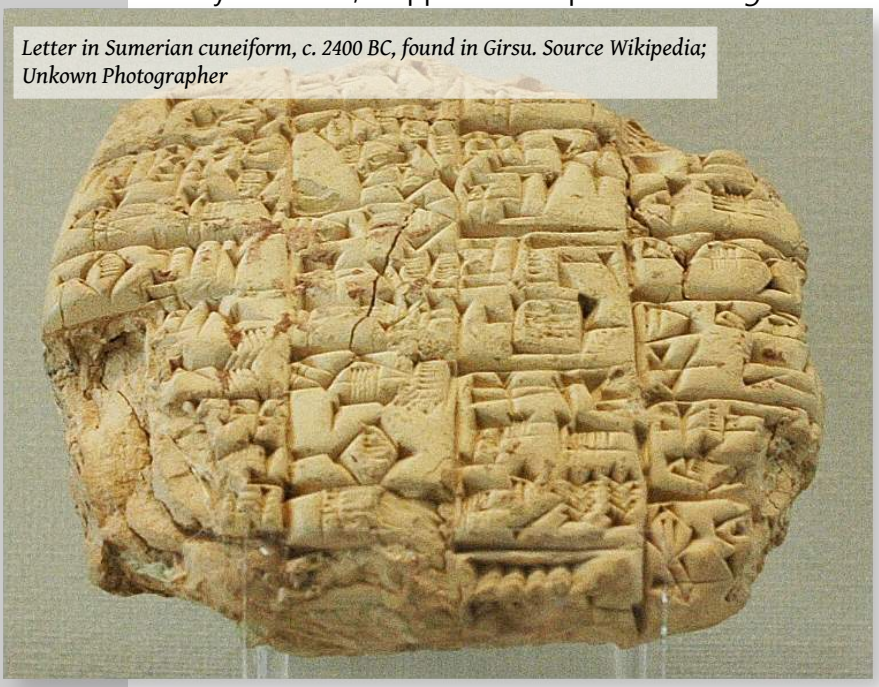
- They used quarried stones, polished stones, artificially baked stones and air-dried mud bricks. They used silver, copper and "*shiny metal*", which is explained in part in more detail as "*blue metal*" for the buildings and the construction of flying machines. The not precisely definable term *SU.GAN* could cover various alloys. The "*Heaven*" was also made of "*shiny metal*".

- The "*decision makers*" considered the cosmos as "*inhospitable*", and as "*not suitable*" for raising their children and they therefore erected some sort of central nursery in Nippur in Mesopotamia, temporarily. The male *Dingir* could have major and minor wives, and the females could have changing free partners or partners to be married. Their law of succession gave preference to children of half siblings. However, the temple reports leave a lot of open questions concerning the family relations of the circle of the supreme clan. It also remains unclear whether the "birth houses" established on earth were reserved for the clan or rather and foremost serving the genetic modification of human beings. After all, it is mentioned that "*life*" has been brought down from "*Heaven*" to earth.

- Air traffic was not only managed by the "*Light*" with the "*Heaven*" but was also operated with several other aircraft types described in detail which served actively between the bases on earth. It seems to be worth mentioning in particular that - the as majority occurring fuming and stinking smaller aircraft - re-

minded of *scorpions* because of their stench and were baptized so accordingly by the Sumerians. For some of the bases on earth it is expressly stated that they served the construction, maintenance, or repair of aircraft.

- Taking off or landing took place partly upward from inside a building or from the top of a building, often from the mentioned "upper platforms", sometimes from the ramps at the foot of the temple and sometimes from a side wing or a side ramp of the building. Openings in order to start are described as protected by movable, copper cover plates. A "*large starting scaffold*" for the aircraft is mentioned in Eridu in southern Sumer, to which the rapporteur dedicated the opening hymn for the period prior to a "*destructive flood*". For other locations a concave wall-like raised construction of baked bricks is described.



Letter in Sumerian cuneiform, c. 2400 BC, found in Girsu. Source Wikipedia; Unkown Photographer

- Between the bases on earth and the "*hovering device above*" there were radio connections. There existed important communication centers especially in Eridu, Nippur, and Ur.

- Subordinates created by the "*decision-makers*", later called *a-nun-na* by the Sumerians, calculated in darkened rooms on earth trajectories and orbits of celestial bodies.

- One of the bases on earth served as flight control center for the air space directly above earth. Other places were equipped with radar and were used as "*turning points*". An invisible "*monitoring network*" existing in the sky is mentioned several times.

- Carbide gas = acetylene is generated on earth with a simple process from limestone and mixed in flight operations - at least in certain cases - with a crude oil derivate as fuel for air traffic. The production process is described exactly with its individual stages by the Priest Princess and can be physically and chemically properly understood.

- The bases on earth received instructions for instruments of knowledge and power from "*Heaven*", called *ME / me* in Sumer. Especially during the first period after the arrival *me*-apparatuses have also been delivered from "*Heaven*" to earth.

- As belonging to this *ME / me* the rapporteur mentions computers, intercoms, playback devices, scanning rays, control radar, laser guns, heat generators etc. which are specifically described in operation for this or that temple area. It is also mentioned that the occupiers carried a "*lightning thrower*", an air pressure weapon and a "*stone smelter*" in the "*Light*" as a *ME / me* with them. More generally, it is noted that certain *ME* could be made only in "*Heaven*" and therefore were "*again and again brought down from among its middle".*- The *Dingir were clearly an occupying power. Deterring outer unspecified "enemies" with arms was the rule. The occupied country itself had to obey and serve. Insubordination was not tolerated and suppressed by force of arms.*

- The area occupied by the occupying forces and the "*enemy territory*" were monitored by the "*decision-makers*" with rays and flying devices, whereby it remains unclear who should have been the enemies. "*Destructive dust*" occurring in connection with the fuel production was released over the "*enemy territory*". The "*Light*" was not only used on the "*path*"

back and forth to the "*high-up-device = Heaven*", but also as "*crusher of enemy countries*".

- The highest class of the Sumerians "*was serving with dedication*" as "priests" in the government buildings of the occupiers. The Sumerian name of their clothes alludes to "*danger*" and "*suffering*" what might have to do with radiation or risks at takeoff and landing operations.
- Human "*specialists*" co-worked vigorously in maintenance and overhaul of aircraft. "*Workers*" were entrusted with handling operations.
- People were enslaved and reassigned by the technologically superior occupiers for the dangerous and harmful production of carbide gas. It came to a huge gas explosion with fire and destruction in Erech=Uruk. However, the report for Erech related to the acetylene production and the large explosion was not the only event of its kind. Such accidents are also reported for Enegi, Kutha / Gudua, Ul-mash and Umma. They were so powerful that they entered the collective memory of mankind as "hell".
- At some point the inhabitants of Sumer were freed from this dangerous industrial service. The *Dingir* made "*prisoners*" elsewhere who were "*deported*" to have carbide and acetylene produced by them under life-threatening and harmful circumstances. An important production site of Sumer seems to have been relocated away to the "*mountains*".
- In Nippur, a court of this clan convened that convicted culpable people. The penalty could also be that the convicted person was rendered to a "*crushing river*" in which he either perished or from which he could escape.
- According to a part of a report previously unrecognized in its significance, a "*devastating flood*" was either caused deliberately by the "*decision-makers*" – or, at least, the approach of it was kept secret from mankind. It remains unclear whether the consequences for humanity were simply accepted or whether the people or a part of them - as alleged in other ancient texts – were to be punished or even destroyed.
- At least for the part of *Dingir* who stayed at the "*place of the court decisions*" the flood came stronger or faster than expected, which is why they were only able to produce enough fuel with emergency measures in order to rescue themselves near Karkara by starting from an "*escape dock*".
- A shiny metallic underwater vehicle that "*rises high from the waves*" is reported already for the period before the flood in a bay at Lagash. *En.ki* is named as its inventor. He had also build an "*under-water haven*" in the bay's seabed for this – literally - "*artfully assembled one*". With this it is clear what is going on with his Akkadian name *E.a*. It means "*the one with the water house*."
- The aforementioned *metal protected* (!) under-water haven was built before the "*devastating flood*" at Lagash near Nina for the "*underwater ship*" and for the big "*Light" vessel* traveling to "*Heaven*". These two main vehicles of the *Dingir* survive the described flood events there without being damaged.
- After the "*destructive flood*", the *Dingir* returned back into the Tigris-Euphrates region. However, it remains partly unclear whether temple sites quoted by Encheduanna in detail, existed before and after the "*flood*". Among the settlements mentioned in other sources as place for settlements **before** the great flood are confirmed: Eridu, Bad-tibira, Sippar and Shuruppak = Kesh. In addition Adab, Karkara and Lagash (the later with different communities in his surroundings) can be stated as places before the flood according to the temple reports. Larak cannot be seen.
- In Eridu, the "*place of the sliding-out*", the "*place of instruction*", there was a successful first landing long **before** the "*devastating flood*". It was a "*sliding*" from the waves by an *AB.GAL= "somebody living in water* " , who was at first sight "*like a fish*", who gave *"instructions" to the humans"*.
- As for Eridu a "*speaking sacred chest*" is described for Lagash, an intercom, which allowed for messages about flight paths and movements of other heavenly bodies.

- In a bay at Lagash was a power plant, where with "*something that twisted*" electricity was generated from the waves of the water. In plain language: the pumps in the joints of an assembled twisting tubular body were used to generate energy. In the event of insufficient wave action, the power plant could also alternatively be operated with fuel.

- A petroleum refinery was operated in the Lagash area, which served as a distribution center for the temple buildings and from which, on a regular basis, an oil derivative was sent in the freight bay of the "*Light*" as fuel to the space station "*Heaven*". For the propulsion of the "*Light*" an "*oil derivative apparatus*" was used for thrust generation - in addition to acetylene produced in the aircraft from carbide powder and water. Stored oil is specifically mentioned for two of the earth bases - Ur and Isin -. The carbide powder was carried in a sealed container strictly separated from the oil derivative.

- In Kazallu and elsewhere "*oil collectors*" were in operation. Seeping surface oil on water bodies was skimmed and cleared of dirt, so that it was suitable for refining.

- Gold was cleaned and delivered to the spaceship not only in Eridu. Gold processing and delivery upwards is mentioned for Bad-tibira, too. There was a gold store in Ul-mash.

- One thing is certain in any case: that gold of a specific degree of "purity" was to be delivered regularly from earth to "*Heaven*". This purity grade was personally checked by the "*Lord in Heaven*". In turn, after passing the purity test the delivery point on earth was allocated other products delivered with the "*Light*", which let participate in the "*abundance of Heaven*", and which were called "*gifts of Heaven*".

- In Umma was a cool store of the *Dingir*. There, the "gifts of Heaven" supplied by the spacecraft "*Heaven*" were "*kept fresh*" for consumption. An ancient name for Umma is to be understood literally as a *"place of the device for fresh keeping"* ... In other places, these "gifts", which were called "bounties, boons" or "beneficial", were processed further. They were food and drink produced in the spaceship of

Ancient Akkadian cylinder seal depicting Inanna, the subject of many of Enheduanna's hymns, resting her foot on the back of a lion, c. 2334–2154 BC. Source Wikipedia; Unkown Photographer.

which not only the *Dingir* active on earth benefited, but in some cases the normal inhabitants of earth as well. Even in Adab a cool store could have been functional.

- Somewhere between Adab and Esh-nun-na was a "*processing reserve*" for the remodeling of "*gifts of Heaven*", for which it is expressly stated that aircraft would "*also be able to land at night*."

- Some temple buildings had basement parts inserted deep into the ground where not only limestone was burned to carbide required for acetylene production, but where ore has been smelted to metal in the distant past. Metal casting and forming metal were known to the occupiers. When the Sumerian name for the priests' clothing implied "danger" and "suffering" it did not only have to do with radiation or risks at takeoff and landing procedures, but also with the development of heat near the smelting furnaces.

- *Nergal* was not at all the "underworld god" as claimed repeatedly by modern scholars but a kind of smelting technician. In one of these "*basement parts inserted into the ground*" he supervised metal production. This fact has been narrated by Enheduanna so convoluted, that already 200 years after the Priest-Princess one would wrongly interpret this and constructed an "underworld" for the dead. This invented "underworld" began to spread in the myths of Babylon, Assyria, the ancient Greeks and

A modern reconstruction of the Ziggurat of Ur (background) looms over the ruins of the Giparu, the temple complex where Enheduanna lived and was buried. Source: Wikipedia, Photo by M. Lubinski

Romans with the "hell furnaces" and much fictional adornment of faith. In the temple reports there is no reference to "underworld gods" or soil-bound "serpent gods".

- In Lagash and other locations described elsewhere in detail all aircraft types of the *Dingir* could land on the water, while other lines of text only report landings on dry land. It thus remains unclear whether the "*Light*" and the "*scorpions*" were amphibian vessels or whether the second part of the Temple Hymns just wants to demonstrate a technical development.

- The later capital of the empire of Akkad, Agade, was named after a "*building waiting for the arrival*" of the "*Light*".

- Uruk and Kulaba were no different places or districts as Sumerologists previously thought. The ancient spelling of Uruk was u_2-*nu-ug ki*, the one for Kulaba was *kul-a-ba*$_4$ *ki*. The first is in English "the location of the base for the rapidly rotating shining one", the second is equivalent to "the location permanently allotted to the scale". Since "scale" and "shining one" are identical with the "*Light*" both places denominations indicate the same according to Temple Hymn 16, namely the *E-an-na* = the "*building complex erected for An*". Of this original *E-an-na* (not to be confused with the later *In.an.na* Temple), which consisted of many parts are explicitly mentioned as integral parts: buildings for large *ME*, a crown-like wall structure in order to cool the flying "bull" of *An* and a large "shrine". The confusing false designations of archaeologists are to be mentioned clearly, so that at least some of the misunderstandings can be clarified.

- The initially presented Temple Hymns hint that the takeoffs of the "*Light*" took place – among others - from a wall encircled / walled brick pan. Similar to the puzzle, with which Encheduanna reveals cumbersomely layer by layer the stage process for acetylene production, she unveils in subsequent reports alternatively with convoluted clues a metal arc-like ramp raised along the sides, in which base the "*Light*" may rest when it has been lifted out of the water, and which perhaps permitted a catapult-like start with its shovel-like feature. The Sumerians had to learn themselves how to build this "*stinky groove*" for *MUSCH*$_3$ *=" the fire bird / the stinking one / the rotating ´Light´ ".*

- Like at the start of modern spacecraft the occupants of the *"device"* taking off to "*Heaven*" were "*strapped*" before the start so they could "*survive*" the enormous acceleration.

- Outside of Sumer, in what is now Iran, a "*big factory*" was built for Sumer where *"slaves"* were employed by the *Dingir*. On the other hand it is explicitly reported for a place in Sumer that the *Dingir* had "*freed it from the burden of glowing*". With this they created in occupied Sumer a kind of relaxation zone with obediently serving auxiliaries.

- Ziusudra and Henoch counted as leaders among these helpers. The first is reported as last king of Shuruppak before the flood. When analyzing his name, one obtains as translation "*trustee for the" Light " being deep"*- in plain language, the one who took care of the" *Light* " as servant for the *Dingir* when it was down on earth = "deep", as seen from "*Heaven*". The second one mentioned, Henoch, was identical with *EN-MEN-DUR*$_2$*-AN-na*, another even earlier king of Shuruppak (according to other sources: Larak), before Ziusudra and his father *U-bara-tu*$_3$*-tu*$_3$. He was, according to the translation of his name the "*master of the cleaning at the ramp to "Heaven*". Therefore, we can hold him responsible for the decontamination before starting to the "*high*

up-device" = to "Heaven". That these activities derived from their names were only a small part of the tasks they executed for the *Dingir,* is described by their title *lu.gal*, usually translated as "king" but really meaning "*most important man*". They were the bosses of the "black-headed-people", that is, the Sumerians, who had to "*serve*" the *Dingir* in Shuruppak = Kesh.

- a_2*-dam* means "cleaning station" and refers to decontamination before or after a connection to the "*Heaven*". Understood as epithet it becomes "*the one from the cleaning place*." The Adam of the Old Testament could therefore have been a man determined for this service.

- On the clay tablets of the temple reports there was no *NI.SA.BA* or *Nidaba* to be found for prehistory as alleged in all scientific transcriptions. Rather the cuneiform word-sign *NAGA* appeared over half a dozen times in the text of Temple Hymn 42. This means in English - as deduced by us - *carbide*, whereby Eresch / Uruk is confirmed as "*carbide town*". The mistress of the temple herself was no *NI.SA.BA* but a *NAGA* = "*she with the carbide*".

- The temple reports can also not be claimed as evidence of the prehistoric existence of a person named *In-an-na*. Where ever this designation appears in the transcription of cuneiform tablets, it is a **misleading conventional** "reading" of the cuneiform sign *MUSCH*$_3$. Strictly speaking this sign is, because of different sign names handed down by the Babylonians, a basic term - if it is an epithet -with the meanings: "*head-mistress / supreme-she moving with shining / she with the fire bird / she with the rotating light*" or "*she with the stinker*". In the temple reports at least three female personalities of this kind can be identified that are attributable to the *Dingir.* Confirmed for her time in other texts of Encheduanna appears a fourth person in this group, who may, however, also have been a privileged normal human woman.

- It remains unclear whether the reason for the landing of the *Dingir* was a must, the cause of which was in "*Heaven*" or its origin, or whether it was a wish, the fulfillment of a purpose unknown to man.

- On the relations of "*Heaven*" to its origin nothing is revealed or there is no reliable statement to be taken from the available versions. Our own reading of all variants concerning the original signs on the clay tablets has clearly shown that from the handed down text of Encheduanna , as has been tried, no evidence for an origin from the Pleiades may be derived.

[Editor's remark: A third book of Dr. Burgard will be published in 2019 in English with the title "Abrahams Heaven"]

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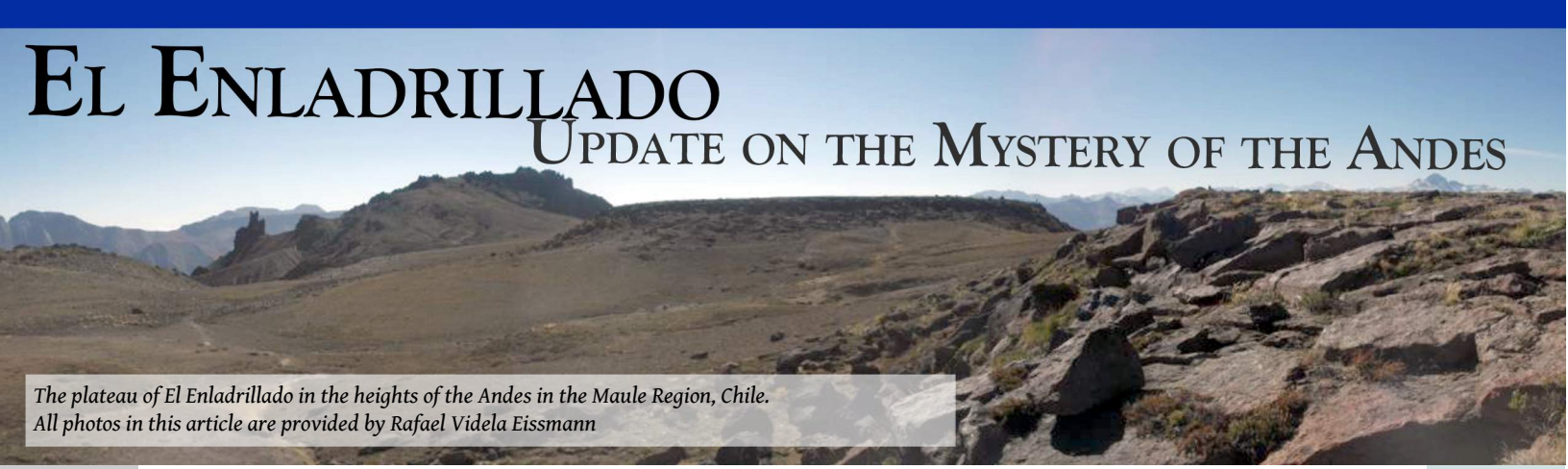
El Enladrillado
Update on the Mystery of the Andes



The plateau of El Enladrillado in the heights of the Andes in the Maule Region, Chile. All photos in this article are provided by Rafael Videla Eissmann

Article by Rafael Videla Eissmann

Forbidden Archaeology

In *El Enladrillado - Mystery in Andes of Chile*. Paleo-Seti Magazine, Issue 5 we described different aspects of the fascinating plateau of the Andes in the Maule Region in Chile: From the information given in the first newspapers that referred to it by the end of the 1960s, its supposed natural formation, the lack of any mention in the two archaeological expeditions of the Universidad de Chile to the nearby area of Altos de Vilches and the total omission in the main studies about Pre-Hispanic Chile such as *Los aborígenes de Chile* ("The Aborigines of Chile", 1882) by José Toribio Medina, *Chile prehispánico* ("Pre-Hispanic Chile", 1929) by Tomás Guevara and the *Prehistoria chilena* ("Chilean Pre-History", 1936) by Ricardo E. Latcham.

The Maule Region in the southern-central part of Chile. The plateau of El Enladrillado is in the Andes Mountains

Before the arrival of the Indians to Chile there was in the country a more civilized race than the one that the Spaniards found.

José Toribio Medina
The Aborigines of Chile (1882)

With its discovery, many unanswered questions emerged: What culture does *El Enladrillado* belong to? Who built it? What technology was used it to construct it? What is its antiquity? What was its purpose?

Then and now the academic community has considered the plateau as the result of a natural phenomenon – glacier ice –. Yet, in that case, how could it be explained that there are almost perfectly 90 degree angle shaped blocks and their symmetric disposition that make up the platform at 2200m above sea level? And why would these odd symmetrical stone blocks be found only here considering that the Andes just in Chile stretch for more than 4,300 km?

Paradoxically, the characteristic of the site, the megalithic nature of the blocks and the lack of any evidence of indigenous activity indicates its antiquity and therefore, the reason why it is has not been considered in the contemporary studies as that would imply a significant shift to the mainstream view of both the chronology of settlement and the type of people that lived in the country. Now what?

An indirect chronological proximity to its antiquity was given by archeologists Alberto Medina Rojas, Ruperto Vargas Díaz and Ciro Vergara Duplaquet when they stated the *possible human presence during the Pleistocene time in Vilches*[1].

This chronological approach may therefore link *El Enladrillado* to the Paleoamericans, the dolichocephalic people that lived in the Americas before the arrival of

[1] Medina Rojas, A. & Vergara Duplaquet, C. *Nuevos trabajos y conclusiones sobre el yacimiento de Altos de Vilches*. Pages 462-466.

the indigenous groups (brachycephalic). The *possibility of human presence* in the area ±12.000 B. P. (±10.000 b. C.) corresponds to the *Archeological Paleolithic*.

The triangular form of the plateau of El Enladrillado (Google Earth, 2018)

The archaeological studies of the area of Altos de Vilches conclude therefore the evidence of a pre-indigenous culture. While archaeologically the difference between the first and the second group is the type of skull – dolichocephalic and brachycephalic, respectively –, ethnographically the first was described as the *Indios Blancos* or *White Indians* and the second being the copper-skinned that arrived in different waves from Asia[2].

The preceding paragraphs are presented as a succinct sequence of the main characteristics of *El Enladrillado* and the controversy that implies its study as it breaks down main stream Pre-History not only of Chile but of the Americas.

Two other plateaus?

Around 1 km South-West from where the plateau of *El Enladrillado* (E-I) is located, there are two other platforms (*El Enladrillado II* –E-II– and *El Enladrillado III* –E-III–). While the first plateau is composed of pale orange and burly brown rocks that conform a scalene triangular figure of around 183x340x287 meters, the second platform is generally composed of black color

The three platforms in the Andes. Could they be a natural phenomenon? (Google Earth, 2018).

[2] Medina, J. T. *Los aborígenes de Chile*. Page 63. In relation to the dolichocephalic skull type of the Paleoamericans see the interview to archaeologist Nelson Gaete who studied the human mains found in Tutuquén in the Maule Region (Radio *Universidad de Chile*. Santiago de Chile, November 15, 2005).

The central platform –El Enladrillado II– (Google Earth, 2018).

stone blocks while the third are reddish. In general, the second and third platforms look more eroded than the first plateau.

The most western platform –El Enladrillado III– (Google Earth, 2018).

Whilst *El Enladrillado II* shows a rectangular form of 247 x 189 meters, the measurable area of *El Enladrillado III* ,being half of a an ovoid-like form measures approximately 241 meters.

What was the relation among them?

The following are the coordinates being (from right to left) E-I the first, E-II the central one and E-III the most western platforms:

E-I:	35°36'5.95"S / 70°58'24.52"O
E-II:	35°36'31.17"S / 70°59'0.56"O
E-III:	35°36'40.91"S / 70°59'14.63"O

Are these plateaus a natural formation? If so, why do many of the stone blocks within them, present right angles and have a symmetric disposition? How can the composition of these platforms be a natural phenomenon? Now, in case it is accepted that these platforms did belong to a today unknown civilization, how could the lack of utilitarian or domestic artifacts explained? Could these platforms have been a sacred ritual site of the Paleo-Americans? Can it be conceived that an even much older, lost civilization which simply goes back "eons" and was never addressed by historiography in its limited and functional exegesis of the destiny of men? Don't the myths of the oldest cultural substrates in Chile – the Selk'nam-Onas and the LituCheAraucanos – not speak of portentous races that descended from the stars such as the Hówen and the Antuipanko?

Would the *lithic map* of the Americas – a *Mollweide* or *Hammer Aitoff* cartographic projection, a spherical or globular representation of the planet – found in the surrounding area of *El Enladrillado* be a proof of their presence?

Could they be some type of burial ground (*Hünengrab*) for the mythical giant Viracochas? Could the platforms be bases of a remote city devastated by a catastrophic event? Either way, what would it be their antiquity? This idea of a catastrophic devastation would fit with the geological and archaeological evidence recorded in the strata of Altos de Vilches. And in this case, what was the destiny of the builders of the platforms of *El Enladrillado*? Were they able to survive or did they disappear? Could this be the reason why it would have been a *taboo*, a forbidden place for the later indigenous groups and therefore the reason why there are no findings of indigenous objects?[3]

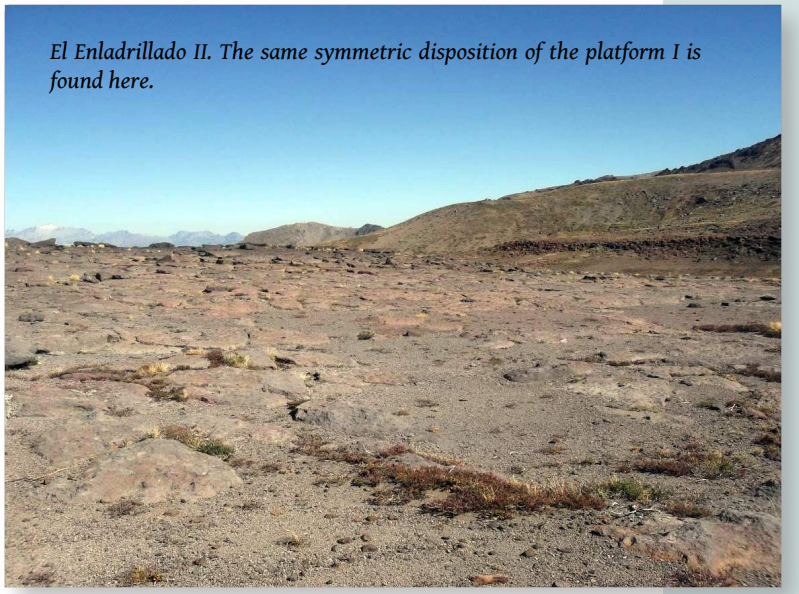
[3] It is almost impossible to believe that the indigenous people did not know about *El Enladrillado*. The closeness of the archaeological site of Altos de Vilches that was occupied both by Paleoamericans and indigenous groups is a proof. Were the platforms a forbidden area for the last group? What was the vision of the indigenous people of *El Enladrillado*?

Some of the symmetrical stone blocks that conform El Enladrillado I.

In fact, what was the destiny of the dolichocephalic Paleoamericans? What was their fate? Why did they vanish and why did the indigenous groups come to the Americas? Is it possible to explain this population change due to the "Great Catastrophe" known as *Tripalafquen* among the ancient Araucanos?

Significantly, this "Great Catastrophe" finds counterparts in the contemporary scientific knowledge through the *Younger Dryas Impact Hypothesis* also-known as the *Clovis Comet Hypothesis* which claims that a large aerial explosion or Earth impact of a heavenly body initiated the *Younger Dryas* cold period about 12,900 BC calibrated (10,900 14C uncalibrated) years ago. In this regard, the proponents of the *Clovis Comet Hypothesis* assert that the air burst(s) or impact(s) of a 'rain' of comet fragments (carbonaceous chondrites) created vast areas of North America on fire causing the extinction of most of the mega-fauna in North America and the demise of the Clovis Culture after the last glacial period. The Younger Dryas Ice Age lasted for about 1,200 years before the climate warmed once again.

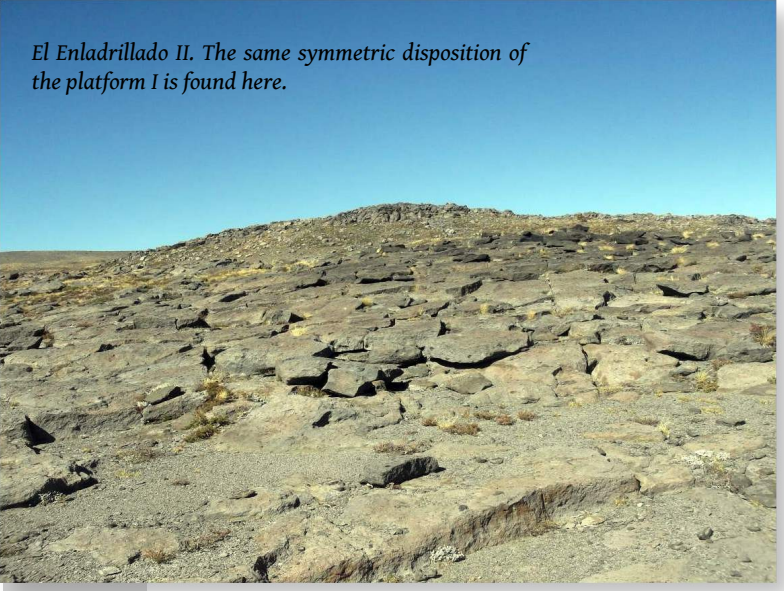
Left: A layer of ash in the Altos de Vilches–El Enladrillado route. Is it a local geological evidence of the Clovis Comet Impact? Center: The extraordinary lithic map of the Americas found near of El Enladrillado. Right: The pseudo-cylindrical Mollweide Projection used for global maps. The similarity of these two representations is simply remarkable.



El Enladrillado II. The same symmetric disposition of the platform I is found here.

The same drastic phenomenon can be projected in South America.

This is the *Tripalafquen* or "Deluge" of the myths of the Araucanos – the *Götterdämmerung* or "Twilight of



El Enladrillado II. The same symmetric disposition of the platform I is found here.

Symmetrically ordered lithic blocks in El Enladrillado II.

the Gods" of the Germanic saga! –, a cataclysmic event that has analogous records in the Selk'nam traditions under the myth of the struggle between the Hówen or astral beings of Cran (*Kran* or *Kré*, the "Sun") and Cra (*Kra*, *Krä* or *Kréen*, the "Moon")[4]. In this sense, Austrian ethnologist Martin Gusinde recorded abundantly both the myths and traditions of the Selk'nam and the Araucanos and concerning this last people referred that they started their sacred narrations by saying «*Kuifí piam məəfúi füchá tripalafquenün, fei meú afurkefuí ché*» which means "*They say that, long ago, there was a great Universal Flood that exterminated all the inhabitants of the Earth...*"[5].

If the traditional myths of the aborigines of Chile and the geological evidence point to a drastic cataclysm, the conclusions that can be reached are clear: A colossal event ravaged the cultural primeval *substratum* that existed at that time. This is the milestone at ±12,900 BC. However, the origins of the platforms, their builders and their purpose remain a mystery.

An approach can be made first by recognizing remote settlements in Chile and certainly throughout the Americas – the site of Monte Verde in the south of the

A general view of El Enladrillado II. At the background of the image it can be observed El Enladrillado III.

The platform II. At the background El Enladrillado III.

[4] Keller, C. *Dios en Tierra del Fuego*. Pages 45-58. A very similar myth is found among the Araucanos considering though the distance of 1720 km between Tierra del Fuego and Araucanía! See Dowling D., J. *Religión, chamanismo y mitología mapuche.* Pages 125-126.

[5] See Gusinde, M. *Otro mito del Diluvio que cuentan los araucanos*. Pages 183-200.

country with 33.000 years of antiquity is one fine example. Secondly, by going beyond the basic evolutionary pattern of the 'hunting-gathering-incipient farming' development processes while comprehending that there is archaeological evidence all over the world that shows high technological development in remote times – the Andean platforms could be a proof of it in Chile. And last but not least, the understanding that the myths – beyond the modern and contemporary prejudiced concept of them – are records of real past events. Therefore, they have the *key* to mankind's origins and of the archaeological sites and vestiges that simply do not fit with today's mainstream history as they speak of the wonders of the

El Enladrillado II. Eroded stone blocks symmetrically arranged.

gods and their remote great civilizations that have been devastated by the cycles of time!

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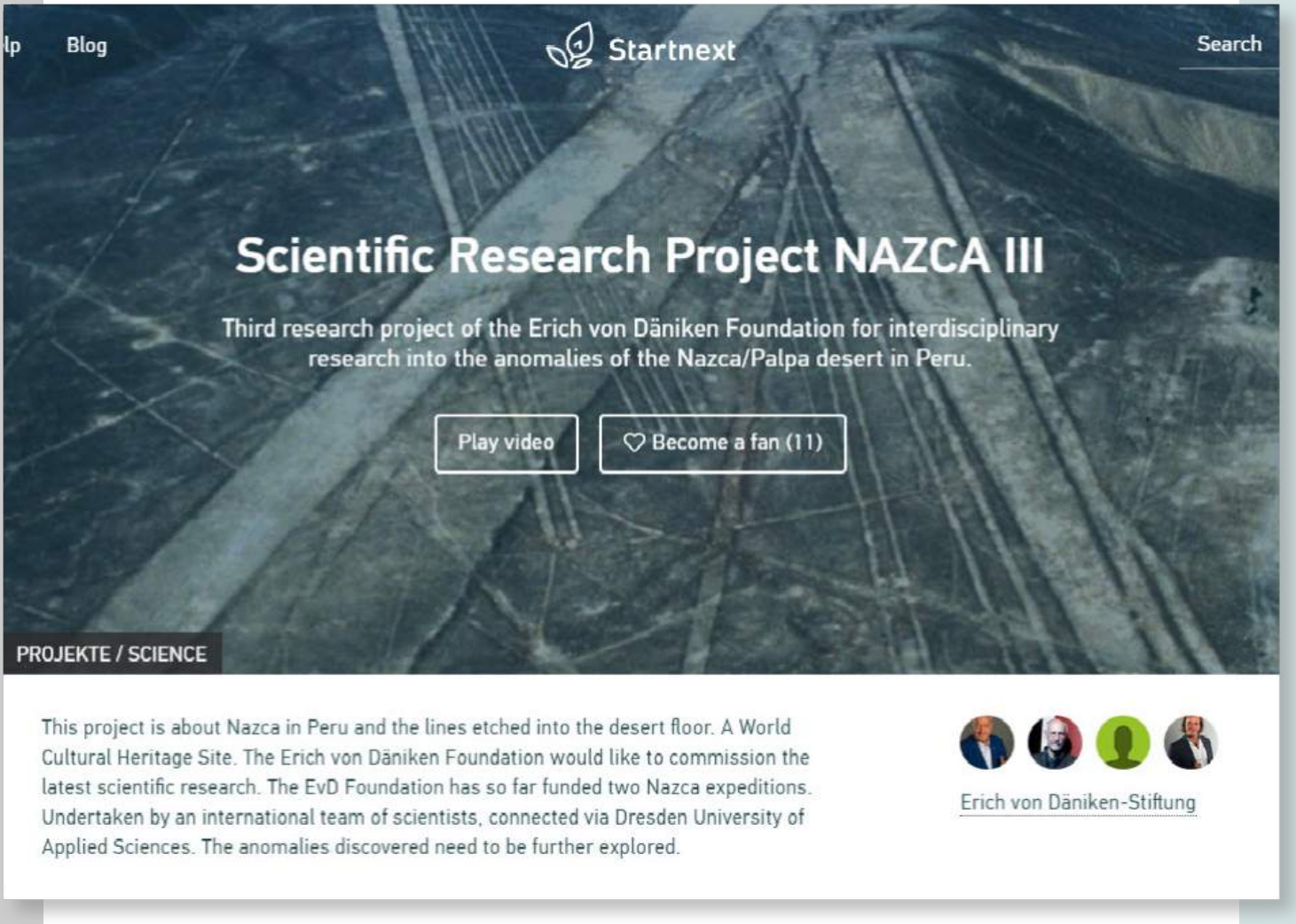
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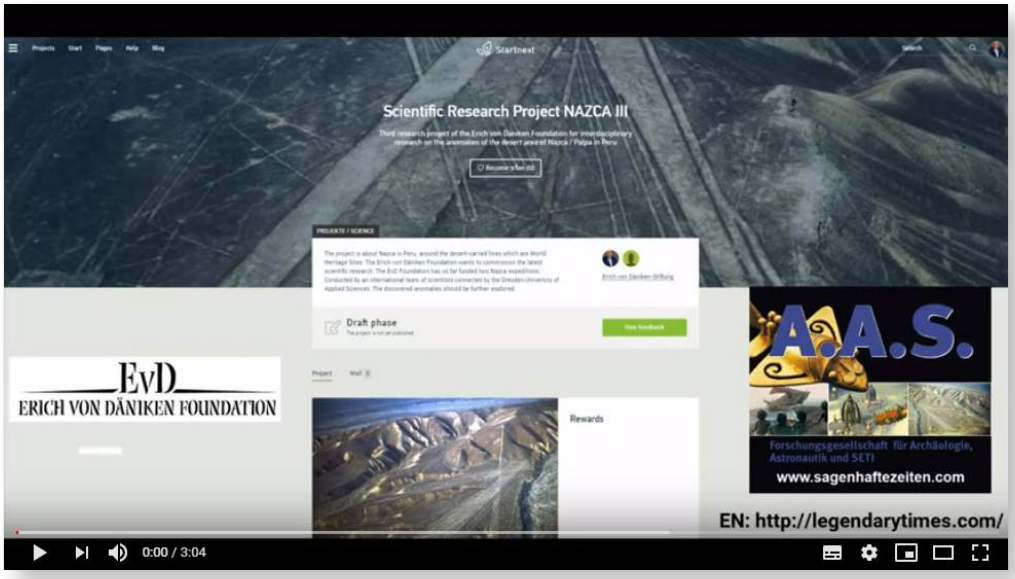

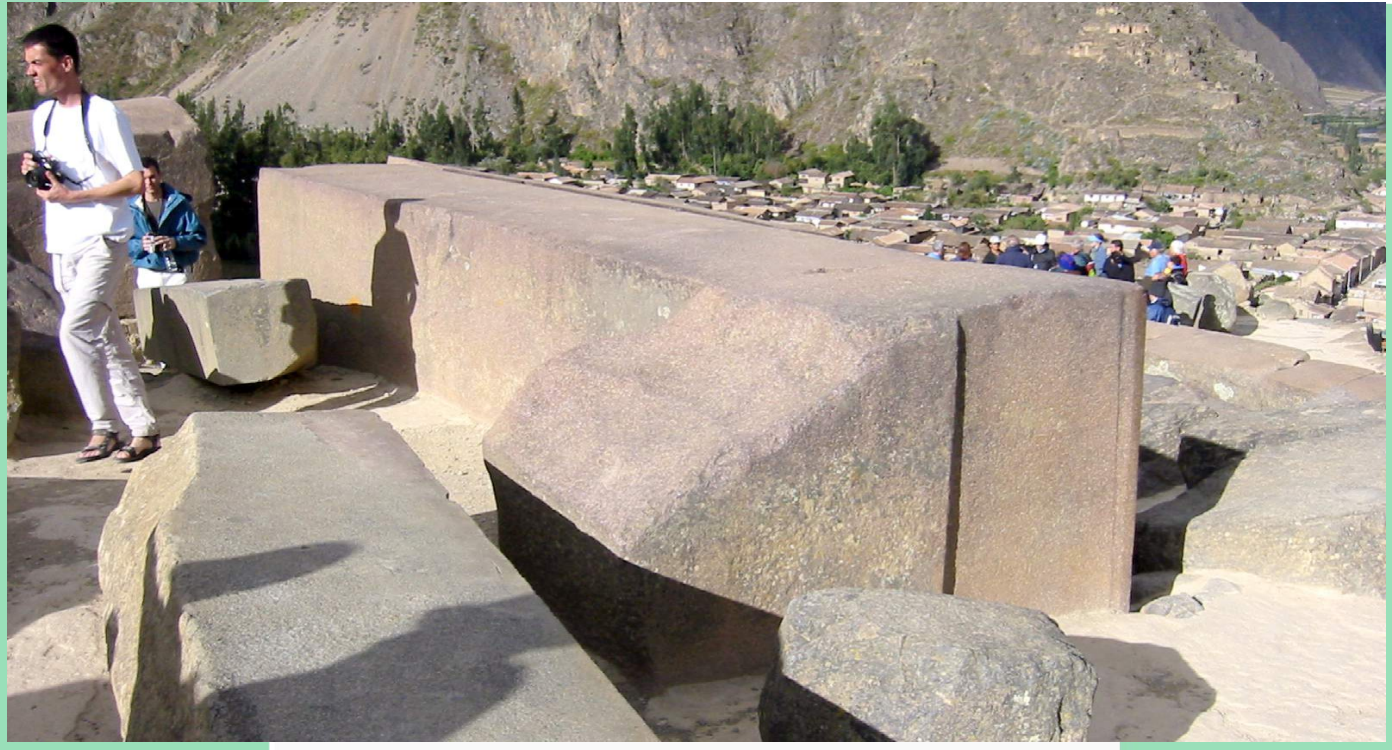

The megalithic stones of Ollantaytambo, Peru. The incredible size and weight of these stones define modern explanations.
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